

# Colby Library Quarterly



*November 1958*

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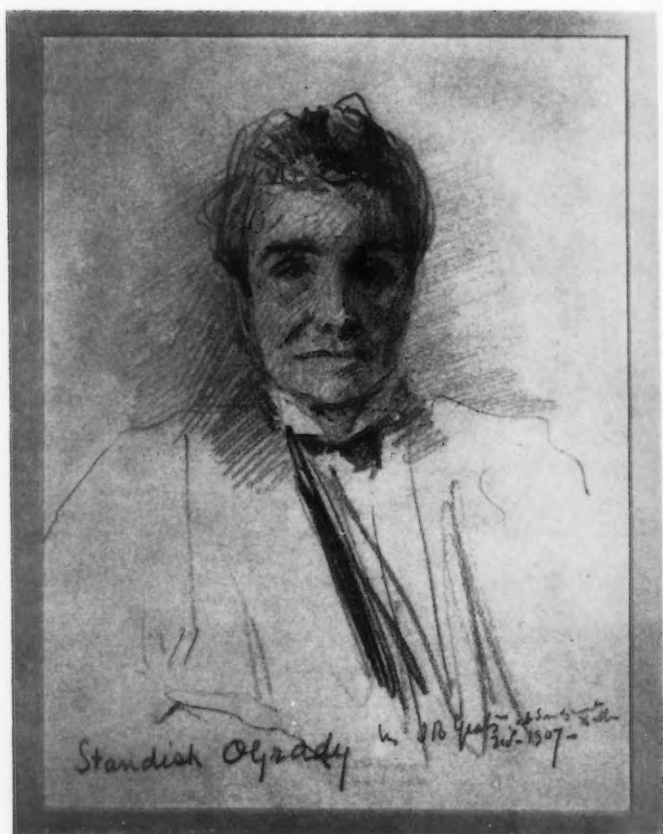
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Series One was published in the four-year period 1943 to 1946 in January, March, June, and October, but with the year 1947 the COLBY LIBRARY QUARTERLY began publication in February, May, August, and November. Series II was begun in 1947, Series III in 1951, and Series IV in 1955.

Communications regarding subscriptions should be addressed to the Librarian; communications regarding articles in the QUARTERLY should be addressed to the Editor. Unsolicited manuscripts should be accompanied by postage stamps and addressed envelopes. In general, this QUARTERLY is interested in Maine authors (for example, in Sarah Orne Jewett and Edwin Arlington Robinson) and in Maine history, and in those books and authors from outside of Maine (Henry James and Thomas Hardy, for example) who are well represented by special collections in the Colby College Library or who have exerted an influence on Maine life or letters.

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STANDISH JAMES O'GRADY

This portrait is reproduced from the original pencil-sketch (now in the Colby College Library) by John Butler Yeats, father of the poet William Butler Yeats. It shows O'Grady at the age of sixty-one.

# Colby Library Quarterly

Series IV

November 1958

No. 16

STANDISH JAMES O'GRADY

By VIVIAN MERCIER<sup>1</sup>

IF GEORGE BERNARD SHAW is better known today than Standish James O'Grady, that fact is due less to Shaw's being the better writer of the two than to his having left Ireland young to win an English audience. Shaw and O'Grady had much in common: wit, humor, versatility, an unorthodox outlook, the gift of being indignant without bitterness, an exceptional talent for expounding the ideas of others. Both were receptive to socialism while remaining highly skeptical of democracy. Even on minor points like vegetarianism and an admiration for Shelley, they tended to see eye to eye. But whereas Shaw was for many years a self-proclaimed agnostic, O'Grady remained substantially faithful to the evangelical Protestantism of his father, a Church of Ireland (Episcopal) clergyman, and himself studied divinity at Trinity College, Dublin, for a time.

To attempt to compare O'Grady with Shaw implies a high opinion of the former's abilities. In order to justify that opinion I shall have to consider at least four aspects of his many-sided personality: the historian, the storyteller, the politician, and the journalist. I do so reluctantly, for a severe critic of O'Grady might claim that his versatility was his greatest weakness, and that he failed at everything because he concentrated on nothing. "At

<sup>1</sup> Professor Mercier holds a Ph.D. from Trinity College, Dublin, and is joint editor of *One Thousand Years of Irish Prose* (New York, 1952). He has taught at Bennington College and is now a member of the English faculty in The City College of New York.

best," such a critic would say, "he never got beyond the standing of a talented amateur in any of those four fields." Perhaps; but the whole Irish Literary Revival, like the Abbey Theatre, the Gaelic League, and the entire political and military leadership of the Irish Revolution, was the work of rank amateurs.

Although O'Grady attempted far too much, he employed his many means always to the same end—that of ensuring continuity between Ireland's past and her future. As a historian and historical novelist, he sought to fire the imaginations of his Irish readers by his portrayal of a bygone Ireland; as a politician and journalist, he strove to preserve those qualities of truth, courage, and generosity which he found in aristocratic Anglo-Ireland and to transmit them intact to the democratic Ireland that he saw approaching. Moreover, he succeeded. "Whatever is Irish in me he kindled to life," declared George Russell ("A.E."). "Here was a man . . .," wrote William Butler Yeats, "to whom every Irish imaginative writer owed a portion of his soul."

Having called O'Grady a historian, I must hasten to add that he was unlike any other historian who ever lived, with the possible exception of Herodotus. He wrote history simply because the professional historians would not or could not write the kind of epic narrative he wanted to read. His first (and most important) original work bore the title *History of Ireland* (2 vols., 1878-1880); it must be regarded as the fuse which exploded the long-awaited Literary Revival. This "history," however, consisted mainly of a re-telling of the Early Irish sagas—legends which were then virtually unknown to all but a few specialists. O'Grady defended his decision to allot so much space to heroic history, instead of passing on at once to authenticated fact, by calling attention to a profound truth—one which Yeats also loved to assert: "A nation's history is made for it by circumstances, and the irresistible progress

of events; but their legends they make for themselves. . . . The legends represent the imagination of the country; they are that kind of history which a nation desires to possess. They betray the ambitions and ideals of the people, and, in this respect, have a value far beyond the tale of actual events."

For a while, unfortunately, O'Grady became convinced of the essential historicity of the legends, but he soon reverted to a soberer view and in 1881 published Volume I of a *History of Ireland: Critical and Philosophical* in which he treated the bardic history of the country with great skepticism. This work was so neglected by the public that no further volumes appeared. I believe, however, that it will one day be shown to contain some very shrewd guesses, the offspring of an original and intuitive mind.

O'Grady's last attempt at a history of Ireland, modestly entitled *The Story of Ireland*, was an infuriating and unpopular little book. Under Carlyle's influence he praised Oliver Cromwell and maintained that the Irish people had, on the whole, welcomed the overthrow of their feudal lords by Elizabeth. An unpopular opinion need not be erroneous, of course, but his view of Cromwell, unlike his view of Elizabeth, seems to have been based on little or no independent research.

O'Grady the story-teller chose for the subject of his first book an episode from the Elizabethan conquest of Ireland. He must have been dissatisfied with *Red Hugh's Captivity* (1889), for he rehandled the narrative of Hugh Roe O'Donnell's capture and two escapes in *The Flight of the Eagle* eight years later. The latter is one of O'Grady's most satisfying works. In it he once again proves himself able to strike and sustain the epic note. His "saga" of Red Hugh is worthy of its hero, that Homeric figure from real life.

*The Bog of Stars*, a series of shorter narratives and sketches from Elizabethan Irish history, has probably had more Irish readers than any other of O'Grady's books. The title

story and the account of the Battle of the Curlew Mountains rank among his best work.

If *The Flight of the Eagle* and *The Bog of Stars* read like fiction rather than history, *Ulrick the Ready* resembles history rather than fiction. In it, O'Grady misses chance after chance as a novelist, dismissing his hero's part in the Battle of Kinsale with a single sentence.

During the 1890's O'Grady wrote several books quite frankly for boys. Two of these, *Lost on Du-Corrig* and *The Chain of Gold*, were the only works which ever earned him significant amounts of money. They are rather similar tales of mystery and adventure.

O'Grady the politician was a man whose views were profoundly influenced by his interpretation of history. Like Carlyle, who probably derived his theory from Hegel, Standish O'Grady saw history as an evolutionary process, in which one class or social system would succeed another as the chosen instrument of the *Zeitgeist* or "Genius of the age." He pointed out that "Rural Ireland was once held under the Clan system. It fell before Feudalism. . . . Feudalism, with its great Lords and Captains, flourished long, and fell before the modern Landlord. . . . And the Landlord has got to go, too, following, in his turn, the Clans and the great Captains."

Yes, the landlord had to go; O'Grady's whole activity as a politician aimed at enabling him to go in peace and, if possible, with dignity. O'Grady felt that the landlords had already abdicated by passing the Act of Union. Let them complete the process by selling their land to the tenant at a fair price and promote the industrialization of Ireland by investing the proceeds of the sale. As investors and employers of labor they could rapidly regain their old influence in Irish public life, defeat the Home Rule Movement, and by the old Parnell tactics at Westminster make Ireland an equal partner in what O'Grady liked to call the "Anglo-Irish Empire."



The Land League agitation catapulted O'Grady into politics. He became the honorary secretary of a landlords' meeting which, in December 1881, passed resolutions demanding the sort of compensation afterwards afforded landlords who sold their estates to their tenants under the Wyndham Land Act of 1903. In 1882 O'Grady published a shilling pamphlet, *The Crisis in Ireland*, calling on the Irish landlords to come to terms, or at any rate to do *something* positive, before it was too late.

Four years later, he published in England a lengthy book entitled *Toryism and the Tory Democracy*, modelled on Carlyle's *Past and Present*. In it, while bitterly critical of Tory rule under the younger Pitt, he prophesied great things for Lord Randolph Churchill's Tory Democracy. There is a good deal of totalitarianism in O'Grady's doctrine, as there was in that of his mentor Carlyle. "The State," says O'Grady, "has a right to control the labor which it employs." In one sentence he thus advocates both state capitalism and the regimentation of labor.

O'Grady's passion for Irish history is said to have ruined a promising career at the Irish bar. Be that as it may, nobody can regret the effect which his more spasmodic love-affair with politics had on his journalistic career. For many years he earned a small but steady income as an editorial writer for the now-defunct Dublin *Daily Express*. When his employment by this paper came to an end because his politics had begun to conflict with its owners', he bought the *Kilkenny Moderator* and embarked on a fresh career as editor, printer and publisher in County Kilkenny. After nearly four years there, he founded (in January 1900) the weekly *All Ireland Review*, which ran until April 1906. All six of its volumes are still worth reading for their humor, their passion and their humanity. In this one-man magazine O'Grady's unique personality found its fullest expression.

I must not end this brief account of Standish O'Grady

without trying to answer the question: What did he do to deserve the title of "Father of the Irish Literary Revival"? I would give a twofold answer. First, in his volumes of legendary history he used the Irish legends for a primarily *artistic* purpose and so paved the way for W. B. Yeats. Secondly, he differed from that other pioneer of the Revival, Sir Samuel Ferguson, in refusing to regret that the heroes of Irish legend were not Victorian gentlemen. Like Carlyle, Standish O'Grady suspected that the Victorian era might represent a depression rather than a peak in human development; therefore, in spite of all his bowdlerizing and didacticism, he was prepared to glory in certain aspects of ancient Ireland *for their own sake*.

The men and women who began the Irish Literary Revival possessed too much talent not to create some important artistic movement. What O'Grady did was to ensure that this movement would deserve to be called Irish. The new writers, as Yeats once said, had all read O'Grady in their 'teens. His example encouraged them to write both *about* Ireland and *for* Ireland.

Men will doubtless be arguing for a good many years yet about what the Irish Literary Revival did and did not accomplish—and whether, in fact, it should be called Irish at all, since almost all its works were written in English. About one aspect of it, however, there can be no dispute. It did strike a hard blow at Ireland's inferiority complex, and in this achievement O'Grady no doubt rejoiced. "I desire," he once wrote about legendary Ireland, "to make this heroic period once again a portion of the imagination of the country, and its chief characters as familiar in the minds of our people as they once were." This ambition, at least, he had seen fulfilled when he died in 1928, at the age of eighty-two.<sup>2</sup>

<sup>2</sup> Author's Note: The above article draws on two talks given by me over Radio Eireann, the radio station of the Irish Republic, on June 5 and 12, 1956. Those talks were printed in condensed form in the *Dublin Irish Times* for July 28 and August 4, 1956.

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## THE STANDISH O'GRADY COLLECTION AT COLBY COLLEGE

*A Check List compiled by*

JOHN R. MCKENNA

MUCH of the credit for bringing the life and writings of Standish O'Grady to the attention of American scholars is due to the late Ernest Boyd, distinguished critic and author of such works as *Ireland's Literary Renaissance* and *Appreciations and Depreciations: Irish Literary Studies*. A number of the items listed below are from his personal library. They are among the many important gifts which Boyd made to the James Augustine Healy Collection of modern Irish Literature now at Colby. The Standish O'Grady section of this collection is the result of the interest and zeal of Mr. James A. Healy of New York City, who was particularly successful in acquiring many O'Grady items from the Library of the late John Quinn.

The following check list represents one of the most comprehensive collections of O'Grady material extant. It is divided into six sections, each of which is arranged chronologically except the last, which is in alphabetical order. All references are to *The Complete Catalog of the Library of John Quinn*, New York, Anderson Galleries, 1924.

### I. SINGLE WORKS OF STANDISH O'GRADY

*History of Ireland. The Heroic Period, Cuculain and His Contemporaries*. London, Sampson Low, Searle, Marston and Rivington, 1878-1880, 2 vols. (First edition. Volume II only, *Cuculain and His Contemporaries*, in Colby Collection. Quinn 7356.)

*Early Bardic Literature, Ireland*. London, Sampson Low, Searle, Marston and Rivington, 1879. (First edition. Inscribed on verso of cover title: "I wrote this in the interval between the composition of the first and the second

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volumes of 'History of Ireland: Heroic Period.' Standish O'Grady." Top of page 1: "From the Author Standish O'Grady, March 21, '04." Quinn 7357.) Also another copy of above.

*History of Ireland: Critical and Philosophical.* London, Sampson Low & Co., 1881. (First edition. Volume I only was published. Quinn 7358.)

*Cuculain: An Epic.* London, Sampson Low, Searle, Marton and Rivington, 1882. (First edition. Previously AE's copy presented to his wife Violet Russell. Inscribed on flyleaf: "To Mr. John Quinn from his friend, Standish O'Grady. This book is a kind of condensation from my first two books. History of Ireland, vols. I and II, Heroic Period. Standish O'Grady, Jan. 27, 1914." Quinn 7360.)

*Toryism and the Tory Democracy.* London, Chapman and Hall, 1886. (First edition. Quinn 7362.)

*Red Hugh's Captivity, A Picture of Ireland, Social and Political, in the Reign of Queen Elizabeth.* London, Ward and Downey, 1889. (First edition. Inscribed on half-title: "John Quinn from his friend Standish O'Grady. Jan. 27, '14. This book is history very slightly dramatized and historical fiction." Quinn 7363.) Also another copy of above.

*Finn and His Companions.* Illustrated by J[ohn] B[utler] Yeats. London, T. Fisher Unwin, 1892. (First edition. Inscribed on the flyleaf: "Ella Young. Standish O'Grady, Feb. 22, '15." Laid in is an autographed letter signed by Standish O'Grady dated Archerfield, Kilkenny 2.6.12, to Miss Young, thanking her for a compliment paid him in regard to his work. Quinn 7364.)

*Finn and His Companions.* New York, Cassell, 1892. (First American edition. Not in Quinn.) Also another copy of above.

*The Bog of Stars, and Other Stories of Elizabethan Ireland.* London, Unwin, 1893, cloth. (First edition. Quinn 7366.)

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*The Bog of Stars, and Other Stories of Elizabethan Ireland.*

London, Unwin, 1893, wrappers. (Second edition. Inscribed on the flyleaf: "All the tales in this book may be read as History except the first, *Mona-Reulta*. Feagh MacHugh, however, who is Lord of Clan Ranal in the story, was actually saved from a nocturnal assault by the roll of a friendly drum as here described. Also, Captain 'Tom Lee' who figures here was a contemporaneous historical character. Standish O'Grady, Apr. 23, 1904." Quinn 7365.)

*The Coming of Cuculain, A Romance of the Heroic Age of Ire-*

*land.* London, Methuen, 1894. (First edition. Inscribed on the flyleaf: "To Mr. John Quinn from the Author, Mr. Standish O'Grady. Whoever would understand History of Ireland, Heroic Period, Vols. I and II, ought to read this first, or in connection with those books. Standish O'Grady, Jan. 27, 1914." Quinn 7368.)

*The Story of Ireland.* London, Methuen, 1894. (First edi-

tion. Inscribed on flyleaf: "To Mr. John Quinn from his friend Mr. Standish O'Grady, the author. I wrote this outline of Irish History rapidly in less than a month; looking up no authority during its composition except for the Battle of the Boyne. I wrote it thinking that the things I remembered because I felt an interest in them, might be interesting to the reader. Standish O'Grady." Quinn 7370.) Another copy of above.

*In the Wake of King James, or, Dun-Randal on the Sea.* Lon-

don, J. M. Dent and Co., 1896. (First edition, Quinn 7372.)

*Ulrick the Ready, or, The Chieftain's Last Rally.* London,

Downey and Co., 1896. (First edition. Inscribed on the flyleaf: "John Quinn, from his friend the author, Standish O'Grady, Jan. 27, '14." Quinn 7373.)

*The Flight of the Eagle.* London, Lawrence and Bullen Ltd.,

1897. (First edition. Inscribed on the flyleaf: "John

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Quinn from his friend the author, Standish O'Grady, Jan. 27, 1914. This book is the final form of what was first published as *Red Hugh's Captivity*." Quinn 7375.)

*The Flight of the Eagle*. Dublin, Clery & Co. Ltd., 1897. (First Irish edition. Inscribed on half-title: "In chap. 45 there is a vivid description of Hugh Roe and his conductor. It was supplied to me by a lady who actually saw what is here described. I attempt no explanation. The lady saw this scene while driving with me under the foot of Slieve Gullion, south side. The manner of telling is my own. From the author, Standish O'Grady, March 21, 1904." Not in Quinn.)

*In the Wake of King James, or, Dun-Randal on the Sea*. London, J. M. Dent and Co., 1897. (Second edition. Inscribed on half-title: "Standish O'Grady, First day of Samhain, 1904." Quinn 7376.)

*All Ireland*. Dublin, Sealy, Byers, and Walker, 1898. (First edition, later issue. Quinn 7377.) Another copy of above from the library of Sir Horace Plunkett.

*The Queen of the World, or Under the Tyranny*, by Luke Netterville [pseud.] London, Lawrence and Bullen Ltd., 1900. (First edition, Ernest Boyd's Copy. Inscribed on half-title: "This book was written before the age of Wells and with no more previous intention than just to amuse the reader. S. O'G." Quinn 7378.)

*In the Gates of the North*. Kilkenny, Standish O'Grady, 1901. (First edition. Inscribed on flyleaf: "To James Carleton Young, Feb. 20, 1904. A little after I took my degree in Trinity College Dublin, by a mere accident, on a wet day, in a country house in the West of Ireland, I chanced on an old book, 'O'Halloran's History of Ireland.' I never knew before that we had a History. Out of the great interest then excited in my mind upon the subject proceeded in due time my own 'History of Ireland, Heroic Period Vols. I and II.' 'In the Gates of the North' is a reprint of the more epical parts of that work. I print-

ed it myself a few years since when I chanced to be the owner of a rural printing establishment in Kilkenny. That is how it comes to be so ill printed. Nor was it ever, properly speaking, published. I have copies and whenever they are wanted, I send them. As to the manner of composition—I read all the old stories of Cuculain that I could find and the tale found here just *emerged* out of the consequent memories and meditations. Standish O'Grady, 63 Park Avenue, Sandymount Dublin." John Quinn 7380.) Another inscribed copy of above.

*Hugh Roe O'Donnell, A Sixteenth Century Irish Historical Play.* Belfast, Nelson and Knox Ltd., 1902. (First edition, Quinn 7381.)

*The Masque of Finn.* Dublin, Sealy, Byers, and Walker, [1907]. (First edition. Inscribed on title page: "To John Quinn of New York with author's compliments & kindest regards. Standish O'Grady. July 6, 1907." In a buckram slipcase. Quinn 7382.)

*The Departure of Dermot.* Dublin, Talbot Press, 1917. (First edition, Quinn 7387.)

*Finn and His Companions.* Dublin, Talbot Press and London, T. Fisher Unwin, c1921. (New edition. Judge Richard Campbell's copy. Not in Quinn.)

*The Triumph of Cuculain, or, In the Gates of the North.* Dublin, Talbot Press, n.d. (Judge Richard Campbell's copy. Quinn 7393.)

*Selected Essays and Passages: with an introduction by Ernest A. Boyd.* Dublin, Talbot Press, n.d. (First edition. Inscribed on half-title: "To Mrs. James Byrne. This selection [is] from the works of a great Irishman. From John Quinn, New York. January 26, 1918." Quinn 7395.)

*The Triumph and Passing of Cuculain.* Dublin, Talbot Press, n.d. (Judge Richard Campbell's copy, Quinn 7396.)

*The Coming of Cuculain.* Dublin, Talbot Press, n.d. (Not in Quinn.) Another copy of above.

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*The Coming of Cuculain.* New York, Frederick A. Stokes Co., n.d.

### II. WORKS EDITED BY STANDISH O'GRADY

*Scintilla Shelleiana: Shelley's Attitude Towards Religion Explained and Defended by Himself*, edited by Arthur Clive [pseud.]. Dublin, William McGee, 1875. (First edition. Not in Quinn.)

*Pacata Hibernia, or, A History of the Wars in Ireland during the Reign of Queen Elizabeth, especially within the Province of Munster under the Government of Sir George Carew, and compiled by his direction and appointment.* Edited and with an Introduction and Notes. London, Downey and Co., 1896. 2 vols. (First edition. Quinn 7374.)

*All Ireland Review.* Dublin, Vol. 1, January 6, 1900—Vol. 7, No. 2, December 1906. (Edited by Standish O'Grady from 1900 to 1906. Colby has: Vol. 3, 1902, Nov. 5, 24, 25, 26, 28, 29, 31, 32, and 33.)

### III. ARTICLES BY STANDISH O'GRADY

"Shelley's *Prometheus Unbound*." by Arthur Clive (pseud.), *The Gentleman's Magazine*, Vol. 12, n.s., April 1874, p. 421-437.

"Boswell and His Enemies." by Arthur Clive (pseud.), *The Gentleman's Magazine*, Vol. 13, n.s., July 1874, p. 68-77. (Bound separately.)

"Stone Worship: Ireland." by Arthur Clive (pseud.), *Dublin University Magazine*, Vol. 85, no. 505, January 1875, p. 60-74. (Bound separately.)

"The Trammels of Poetic Expression." by Arthur Clive (pseud.), *The Gentleman's Magazine*, Vol. 14, n.s., February 1875, p. 184-197. (Bound separately.)

"Is Verse a Trammel?" by T. S. Osmond (pseud.), *The Gentleman's Magazine*, Vol. 14, n.s., March 1875, p. 344-354. (Bound separately.)



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- "Druidism." by Arthur Clive (pseud.), *Dublin University Magazine*, Vol. 86, no. 515, November 1875, p. 513-532. (Bound separately.)
- "Walt Whitman, the Poet of Joy." by Arthur Clive (pseud.), *The Gentleman's Magazine*, Vol. 15, n.s., December 1875, p. 704-716. (Bound separately.)
- "The Milesian Invasion of Ireland." by Arthur Clive (pseud.), *Dublin University Magazine*, Vol. 89, no. 534, June 1877, p. 673-682. (Bound separately.)
- "The Falstaff of Ossian." *Belgravia*, Vol. 36, no. 142, August 1878, p. 203-210. (Bound separately.)
- "The Irish Small Farmer." *Fortnightly Review*, Vol. 27, n.s., April 1, 1880, p. 568-579. (Bound separately.)
- "Scintillae Hibernicae." *The Daily Express*, [Dublin], December 18, 1893. (Newspaper clipping.)
- "An Event in World History." *The Irish Review*, Vol. 1, no. 4, June 1911, p. 161-164.
- "The Silent Race." *The Irish Review*, Vol. 1, no. 7, September 1911, p. 313-321.
- "Paganism—Greek and Irish." *The Irish Review*, Vol. 2, no. 14, April 1912, p. 57-67. (Bound separately.)
- "An Irish Sunrise." *The Irish Review*, Vol. 3, no. 33, November 1913, p. 462-469.
- "The Exclusion of Ulster." Letter to the editor of *The Irish Times*, July 2, 1916. (Photostat copy.)
- "British Record in Ireland Examined." *Christian Science Monitor*, Boston, Vol. 10, nos. 248, 249, 250, September 14, 16, 17, 1918. (Three numbers in a half gray morocco slipcase. Quinn 7388.)

### IV. AUTOGRAPH LETTERS OF STANDISH O'GRADY

#### (a) Originals:

A.L.S. to "Dear Sir" (evidently a literary agent) concern-

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ing the manuscript of *The Coming of Cuculain*. February 6, 1893, 25 Morehampton Road, Dublin. 1 p.

A.L.S. to "Dear Sir" (evidently a literary agent) concerning a boy's story *Lost on Du Corrig* which had been published in *Chums* and the possibilities of selling a boy's history of Ireland to an American publisher. March 9, 1893, 25 Morehampton Road, Dublin. 3 p.

A.L.S. to "Dear Mr. Colles" (a literary agent) referring to the publication of *The Coming of Cuculain*. June 15, 1893, 25 Morehampton Road, Dublin. 1 p.

A.L.S. to "Dear Mr. Morris" concerning some boy's stories he had written. January 11, 1894, 25 Morehampton Road, Dublin. 2 p.

A.L.S. to "Dear Sir" (possibly a literary agent) discussing the translation and publication of *The Story of Ireland* in a Swiss magazine circulating in Paris. April 2, 1895, 4 Earlsfort Place, [Dublin]. 2 p.

A.L.S. to "Dear Manager" (probably the editor of Maunsell and Co., Dublin) expressing disappointment at the postponement of the publication of *The Cuculain Story* in the whole. O'Grady remarked, "A.E. in the *Homestead* last week praises it again most warmly." December 31, n.y. Frascatta, Greystones, Co. Wicklow. 1 p.

### (b) Photostat Copies:

A.C.S. to John O'Leary. Postcard asking him to disregard a previous letter. September 18, [1901], 95 Mid Abbey St., [Dublin]. 1 p. (National Library of Ireland in Ms. 8001.)

A.L.S. to Miss C. M. Doyle concerning a subscription to a paper in which she was interested. August 15, [1908]. 4 p. (National Library of Ireland in A.L.S. Collection.)

A.L.S. to Stephen Gwynn introducing Captain Cuffe. n.d. 63 Park Avenue, Sandymount Co., Dublin. 3 p. (National Library of Ireland in Ms. 8600.)

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A.L.S. to John O'Leary concerning the "Act of Union."  
n.d. 36 Highfield Road, Dublin. 2 p. (National Library  
of Ireland in Ms. 8001.)

A.L.S. to John O'Leary concerning relations with Irish  
landlords. n.d. 11 Lower Fitzwilliam St., Dublin. 3 p.  
(National Library of Ireland in Ms. 8001.)

A.L.S. to "Dear Sir" (a literary agent) concerning the pub-  
lication of his writings in England. He states that he  
chose to write about the period of the Elizabethan Con-  
quest of Ireland in order to attract the interest of the  
English reading public. February 14, n.y. 25 More-  
hampton Road, Dublin. 3 p. (National Library of Ire-  
land.)

### V. BIBLIOGRAPHIES

Boyd, Ernest A. *Ireland's Literary Renaissance*, First edition.  
New York, John Lane Co., 1916. (O'Grady Check list, p.  
408; also in new edition, New York, Knopf, 1922, p.  
437.)

Quinn, John. *The Complete Catalog of the Library of John  
Quinn*. New York, Anderson Galleries, 1924. 2 vols.  
(Standish O'Grady material, p. 721-726.)

*Dublin Magazine*. Vol. IV, no. 2, April-June 1930. ("Bib-  
liographies of Irish Authors, No. 2, Standish O'Grady,"  
p. 49-56.)

National Library of Ireland. Photostat copy of the  
O'Grady Section of the Catalog. Dublin, n.d. 3 p.

*Standish O'Grady: Selected Essays and Passages*, with an in-  
troduction by Ernest A. Boyd. Dublin, Talbot Press, n.d.  
(Bibliography of Standish O'Grady on page 20 follow-  
ing the introduction.)

### VI. BIOGRAPHICAL AND CRITICAL WRITINGS ABOUT STANDISH O'GRADY

Anonymous. Review of Standish O'Grady's *History of*

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- Ireland: The Heroic Period. The Celtic Magazine*, August 1878, p. 396. (Bound separately.)
- Anonymous. "Mr. Standish O'Grady on 'Elizabethan Ireland.'" *The Daily Express*, [Dublin], March 20, 1895. (Newspaper clipping.)
- Anonymous. "Standish O'Grady." *The Irish Booklover*, Vol. 11, no. 8, March 1920, p. 77-78.
- Birmingham, George A. "The Literary Movement in Ireland." *The Fortnightly Review*, December 1907, p. 948.
- Boyd, Ernest A. "The Father of the Revival: Standish James O'Grady." *Ireland's Literary Renaissance*, 1st ed. New York, John Lane Co., 1916, p. 26-54. (Also in New Revised Edition published by Alfred A. Knopf, New York, 1922, p. 26-54.)
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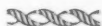
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### AN IMPORTANT HARDY MANUSCRIPT

The Library has just received from an anonymous donor an extremely interesting autograph of Thomas Hardy—the original rough-draft manuscript of his poem "The Two Tall Men." Those who consult Hardy's *Collected Poems* will not find there a poem by this title, but the following explanation of this fact can be given.

Hardy wrote this rough draft on the back of an announcement of the sale of Wembley Stadium and Greyhound Racecourse shares dated August 24, 1927. The date shows that this poem was one of the very latest composed by him before his death in January 1928. It is obviously a very characteristic piece of work.

The poem deals with a man who was so tall that he was afraid of being buried (as his father had been buried) in a coffin too short for a man of his height. He accordingly began making a coffin for himself, one "long enough."

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This autograph shows all of Hardy's false starts and second thoughts, his deletions and later additions, his substitutions and transpositions. The poem tells how, when the tall man had finished making his coffin, his brother died and "he gave it to him," and then set about making a second coffin, one equally tall.

However, after this poem had been completed and while the manuscript was lingering in Hardy's hands, awaiting insertion in his last book of poetry—one that turned out, in the final event, to be the posthumous volume called *Winter Words*—the poet had a fresh idea about it. Instead of *two* tall men, brothers, let there be still another—the tall son of the tall coffin-maker—and let this son, too, die and be buried in the second coffin. Whereupon the father would set about making a *third* coffin that would be "long enough."

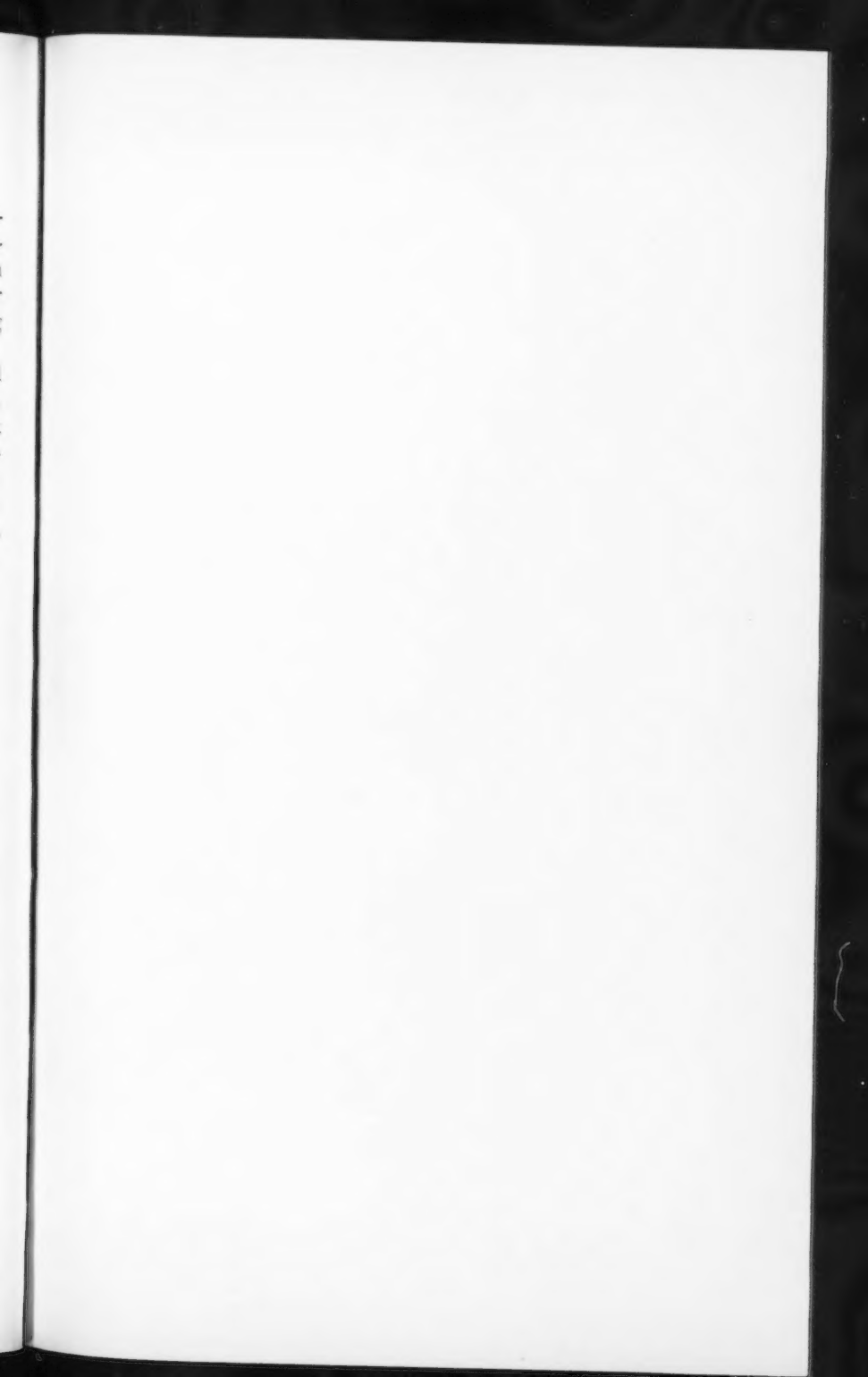
Hardy thereupon composed a new section of the poem, and changed the title to "The Three Tall Men." The original ending, however, he retained unchanged:

Many years later was brought to me  
News that the man had died at sea.

After the death of the poet himself, the London *Daily Telegraph* printed some of his latest compositions. Thus "The Three Tall Men" appeared in the *Telegraph* on August 9, 1928, almost a year after the original rough draft had been penned. The poem was finally "collected" in *Winter Words* in October 1928.

We think that there has been no previous statement made about the evolution of this poem, and the manuscript recently given to the Colby College Library is very likely the sole evidence that "The Three Tall Men" began by involving only *two* tall men on the back of a Greyhound Racecourse prospectus. In Hardy's *Collected Poems* (London, 1952) the poem about the *three* tall men appears on pages 814-815.







## COLBY LIBRARY ASSOCIATES

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